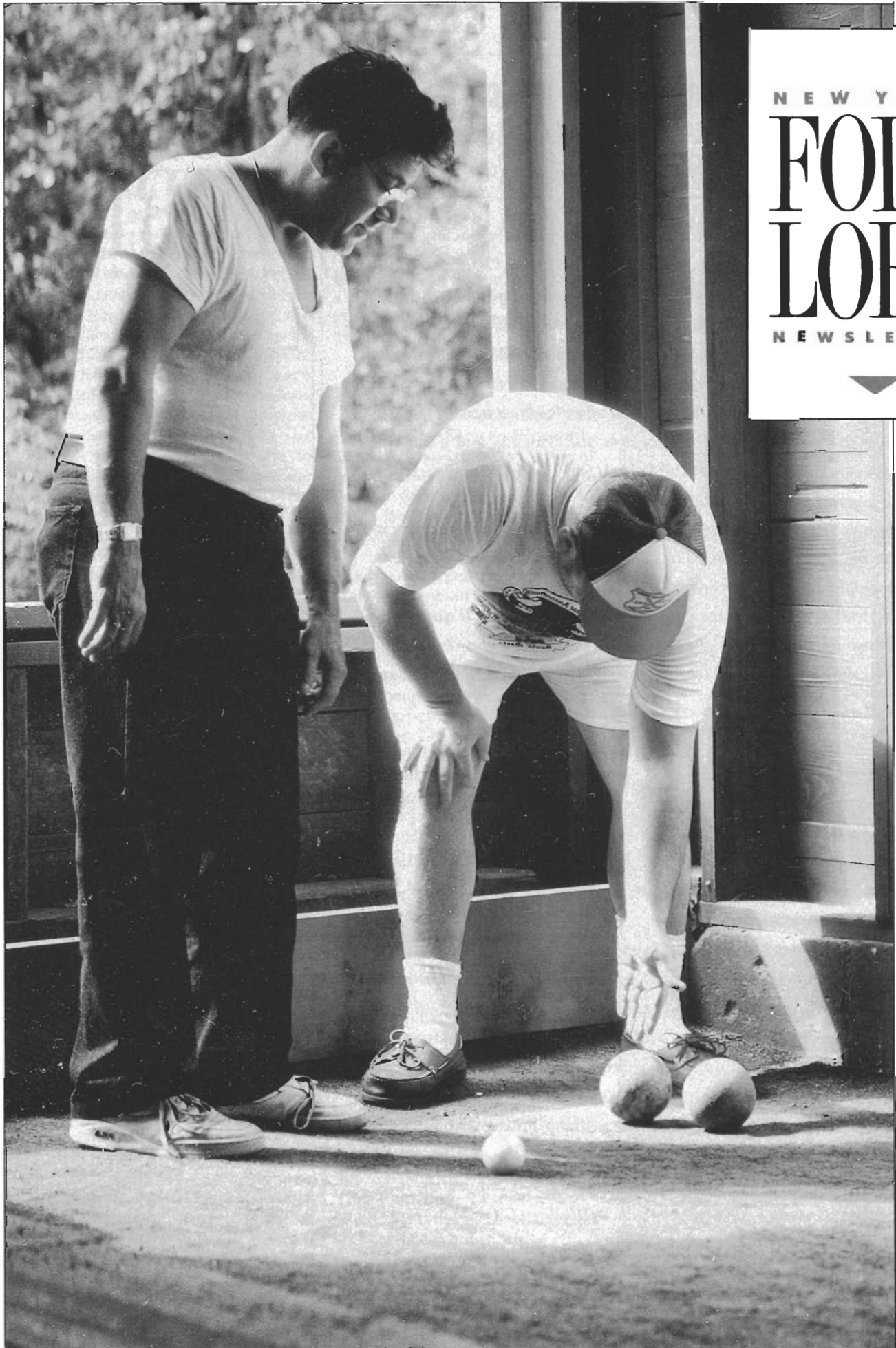


NEW YORK

FOLK LORE

NEWSLETTER



Summer 1994

Vol 15 No 2

NYFS Jubilee Fall Conference
"Folklore and the People"
October 6-9, 1994 • Register Now

Now is the time to register for the New York Folklore Society's 50th Anniversary Fall Conference, which begins Thursday, October 6, at the Albany Institute of History and Art, where the Society was founded on the same date in 1944, and continues Friday through Sunday at Russell Sage College in Troy. The conference, entitled "Folklore and the People," will be many things: a celebration of the Folklore Society's first half century, a reunion for many people who have been associated with NYFS and other folklore activities in New York State over the years, an occasion for music and dancing, and a time for scholarly reflection on the history of the field. It will also be a family-friendly event, with programs for and about children.

Russell Sage College is on an attractive campus in the vibrant and historic city of Troy across the river from Albany. The fall foliage should be at or near peak, so getting to and from the conference will be a pleasure.

You should find a registration form inserted in this newsletter. If not, please contact us and we'll send one out right away. Be sure to send us your registration as soon as you can, and please feel free to contact John Suter at NYFS with any questions.



The conference opens Thursday evening with a reception and dinner followed by a reading of the four papers that were read at the founding meeting, with 1994 commentaries.

Friday morning, former NEA Folk Arts Program director Bess Lomax Hawes will deliver the keynote address, followed by an address by NYSCA Folk Arts Program director Robert Baron.

In the afternoon, a panel called "Who Inherits the Tradition?" will focus on the history of the changing and sometimes controversial relationships between traditional artists and those outside the tradition who have performed their music. Panelists will include folk artists Colleen Cleveland Thompson from the Adirondacks, Louis Bauzo, a Latino musician from Brooklyn, folklorist Robert Bethke, and folklorist/collector/performer Vaughn Ward.

Childcare with folk arts programming will be available during both morning and afternoon sessions.

That evening some of those relationships will be explored musically in an exciting concert with music from the Adirondacks (Colleen Cleveland Thompson, Vic and Paul Kibler, Vaughn and George Ward), Irish traditional music (Mick Moloney and friends), and Afro-Puerto Rican and Afro-Cuban music from New York City (Louis Bauzo, Ramon Rivera, Nina Jaffe).

NEW YORK
**FOLK
LORE**
NEWSLETTER



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1994 FOLK ARTS FORUMS

The New York State Folk Arts Forum is a series of informal but stimulating meetings held in locations throughout the state that bring people together to discuss issues related to folklore and folk arts. Under the auspices of the New York Folklore Society, an individual or organizational cosponsor hosts and helps plan each forum. Typically, the organizers invite the participation of individuals from related fields or professions outside folk arts to encourage lively discussion and the cross-fertilization of ideas. This year we are offering the following forums:

Intellectual Property and Contract Law for Folklorists and Folk Artists. Dan Mayer of Volunteer Lawyers for the Arts in New York City and Paul Rapp of VLA in Albany will lead forums that address copyright and ownership issues: Who has what rights to the documentary materials and writings generated by folk artists and folklorists in their fieldwork and program development? How can folklorists and folk artists protect their rights? What role can or do professional ethical standards play?

Tuesday, July 26, 1:00-4:00 at Volunteer Lawyers for the Arts, 53rd St. and 5th Ave. in Manhattan;

Tuesday, Aug. 2, 1:00-4:00 at the Town of Colonie Library outside Albany, led by Paul Rapp, cosponsored by Volunteer Lawyers for the Arts;

Thinking About "Community": A Dialogue. Folklorists—as well as other cultural and educational workers—are often employed to bring "community" arts and audiences to mainstream cultural institutions and organizations. How do we define "community" in this process? How is "community" defined and used within the institutions we work for? Within the groups whose arts we research and present? A panel including a folklorist, a community historian, a museum educator, a community activist, a community leader, and a traditional artist will kick off this reexamina-

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A New Book from the Old *New York Folklore Quarterly*

I Walked the Road Again: Great Stories from the Catskill Mountains

Edited by Janis Benincasa with a preface by Pete Seeger
Purple Mountain Press (1994)
192 pages, \$14.50

The attic above the New York Folklore Society office in Ithaca is crammed with back issues of *New York Folklore* and the *New York Folklore Quarterly* going back to 1945. It's a treasure trove, filled with articles retelling and reflecting upon the folklore, folklife and folk arts of the people of New York State and beyond.

Now, thanks to Purple Mountain Press publisher Wray Rominger, we've found a way to get some of those treasures out where people can find them. When Wray happened upon a collection of the *New York Folklore Quarterly* in a used bookstore, it occurred to him that there might be a book of Catskills lore there. NYFS Newsletter editor Janis Benincasa took on the task of editing the book, and the result is *I Walked the Road Again*.

From Janis's introduction: Many of the people featured prominently in *Great Stories from the Catskill Mountains* "are our friends and neighbors and relatives; people not found in history books and who are not required reading in literature class. People who are not famous but who are, nonetheless, remarkable. Real people. Great Stories."

People like the great ballad singer George Edwards, historian, storyteller and author Alf Evers, and Camp Woodlands founder Norman Studer. Stories like "The Time Old Bella Lost Her Cud," "Boney Quillen of the Catskills," and "A Ballad of Frozen Men."

I Walked the Road Again is available direct from Purple Mountain Press (call toll free 800-325-2665) or ask in your bookstore; if they don't have it, ask them to order it.



George Edwards. Drawing by Lewis Sarlin, circa 1945; courtesy Herb Haufrecht

FROM THE PRESIDENT'S PAGE

New York Folklore Quarterly
Vol. 5, No. 1, 1949
by Harold W. Thompson

The whole State should mourn the death of the most famous master of ballads in the Catskills, old George Edwards, whom Dr. Herbert Halpert discovered for folklorists back in depression days. Edwards was buried near Roscoe on February 6. Dr. Halpert recorded over a hundred songs from the Edwards family, and later Herbert Haufrecht and Norman Cazden took down a similar number from old George himself. I remember the venerable minstrel's account of how he lost his way in New York the first time that he sang down there. "Any dum fool knows that the Catskills are north of New York," he explained, "I just walked home. Yeah, it took a week or ten days." He was over seventy.

Interview with Daniel Franklin Ward NYFS President, 1987-1993

Peter Voorheis

Dan Ward ended a distinguished six-year term as President of NYFS in October, 1993. Folklorist and NYFS Secretary-Treasurer Peter Voorheis talked with Dan earlier this year about his long association with the Society.

When did you first join the New York Folklore Society?

I joined in the mid-1970s while I was a student in the Cooperstown Graduate Program. I'd begun reading the Society's journal a couple of years earlier in the college library. I don't think it occurred to me that I *could* join the organization until I attended an annual meeting that was held in Cooperstown. Bill Nicolaisen gave an interesting discussion of "distorted function" and popular "folkish" artifacts like wagon wheels and milk cans. Following his talk, he encouraged the non-members

What were the Society's chief activities at the time?

As far as I can tell, the Society's activities were limited to the production of the journal, *New York Folklore*, and one or two meetings a year. I imagine other services were sometimes provided unofficially. For example, at one point the Society's secretary/treasurer, Simon Bronner, assisted me in selecting an appropriate tape recorder for fieldwork. But the Society's work was chiefly journals and meetings.

How would you describe the Society when you were elected president in 1987?

The Society was in much better shape when I was elected president than it was when I first took on the duties of secretary/treasurer in 1985. By 1987, when I became president, I'd already completed the bulk of the job I'd set out to do. And it was hard work. In saying that, I do not want to imply that the prior secretary/treasurer did not also work hard at keeping things in order. She did. Paula Tadlock Jennings was very capable and she had a clear sense of what was needed for the Society. She just wasn't supported by the Society's board. You see, for years the management of the Society had been handled from the New York State Historical Association in Cooperstown. When the journal moved from Cooperstown to Buffalo in 1977 and Simon Bronner left for Indiana University, the Society was left with an all-volunteer unpaid staff. Then, through a series of mishaps (some vital membership records were lost and the journal began to lag seriously behind its publication schedule), entropy set in. When I went to the 1985 annual meeting, which was held in Ithaca, it was clear that the Society was in sorry shape. At

that meeting, Lydia Fish boldly—and, if memory serves me, fiercely—took over as the Society's president and, shortly after that, I was appointed secretary/treasurer.

When I first viewed the Society's administrative papers in 1985, the membership records were in disarray. With the help of Paula Jennings, journal editor Phil Stevens, and Herb Tinney, a computer consultant friend of Lydia's, I got that mess straightened out. I bought a "how-to" book on book-keeping and set up a system. Then we applied for grants. And I need to tell you the grants we received from the New York State Council on the Arts are what kept us afloat during that period. I figured out how to put out a pretty good quarterly newsletter for distribution to thousands of people for free without spending much money. And piece by piece, with a great deal of help and moral support from nearly everyone, we slowly got the Society back on its feet. By 1987, the New York Folklore Society was, at last, in good shape.

How would you characterize the changes the Society has undergone during your tenure as president?

The past decade has been an exciting time for the New York Folklore Society. It was a time of rebirth and renewal. We have begun to build a model organization on a worthy mission. During my tenure as president, I was able to keep my hand in almost every aspect of the direction and operation of the Society and, fortunately, my better instincts led through most of it. I must say that the single most important change I fought for was the establishment of the office of executive director as a paid professional staff position. It is in that project that a *new* New York Folklore Society was born.

Under executive director John Suter's leadership, NYFS has become a communication node for the field of folklore in New York State. The expansion of Society-sponsored programs over the period has been spectacular. The Society's work is no longer chiefly journals and meetings, although we still do those, too. We've taken

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Daniel Franklin Ward. Photo by Jan Phillips.

in the audience to join. As I recall it, my sweetheart at the time and I both joined. Membership was not very expensive—even hungry graduate students could afford to join—and you got this great journal that my personal hero in those days, Roderick Roberts, edited.

The Crown Heights History Project

Kathleen Condon

The Crown Heights History Project, a ground-breaking collaborative exhibition and education project created to increase understanding between African Americans, Caribbean Americans, and Lubavitch Hasidic Jews in Crown Heights, has opened to the public at three Brooklyn museums.

Based on the belief that education about other people's histories and cultures is essential to the process of building trust among different groups, the Crown Heights History Project explores the lives and traditions of the people of the area. The project, developed by the Brooklyn Children's Museum, The Brooklyn Historical Society, and the Society for the Preservation of Weeksville and Bedford-Stuyvesant History, results in three extraordinary exhibitions and related public and educational programs offering New Yorkers insight into the lives and cultures of the people of Crown Heights.

Community involvement has been the backbone of the project. Through oral history interviews with residents, documentary photographs, walking tours, community forums, and the donations of artifacts that represent people's lives, Professor Craig Wilder and Dr. Jill Vexler, the project codirectors, have incorporated the thoughts, feelings, and goals of the people of this fascinating neighborhood into an unprecedented series of exhibitions.

The three sponsoring cultural institutions focus on different aspects of the community in their exhibitions:

Crown Heights: The Inside Scoop, at the Brooklyn Children's Museum, will look at the diverse cultures of Crown Heights from a child's point of view. Visitors will explore the neighborhoods, significant public sites, and homes of the different ethnic groups living here. The insider's perspective is

revealed as residents explain why they came to Crown Heights, what is important about their community, and the meanings behind their everyday ritual objects and cultural traditions. Visitors are challenged to compare their own perceptions of these cultures with the personal experiences and views of those who live in Crown Heights, through interactive exhibitions and activities designed specifically with children in mind.

The Brooklyn Historical Society's exhibition, *Crown Heights: Perceptions and Realities*, examines common stereotypes and beliefs about Crown Heights, juxtaposed with the other side of the story: life in Crown Heights from an insider's perspective. The display examines the many ways in which racism and anti-Semitism manifest themselves, and how these forces can create gulfs between neighbors. Reactions to the riots of 1991 and the widespread media and public attention to Crown Heights that they sparked are explored. To place the story of present-day Crown Heights in context, the history of how the neighborhood's three main groups came to live there is documented. An interactive section invites visitors to share their responses to the exhibition.

The Society for the Preservation of Weeksville and Bedford-Stuyvesant History's exhibition, *Crown Heights: The African Diaspora*, examines the movement of African people throughout the African Diaspora and traces the stories of those who settled in Crown Heights. The exhibition walks visitors through the footsteps of four period characters from Jamaica (1930), South Carolina (1940), Haiti (1970), and Nigeria (1980), and helps visitors learn why they

came to Crown Heights. Their successes and pitfalls along the way are explored. The exhibit also features African cultural traditions as they were retained and exist to this day. The concept of "Diaspora" is examined through interactive sight and sound components.

Public events and educational programs are also a key component of the Crown Heights History Project. All three collaborating organizations have worked together to provide exciting events



At the "Stories of My Neighborhood" forum, audience members learned about the Crown Heights History Project and discussed neighborhood issues.

including performances, music concerts, and family festivals. These special programs will run through the fall at all three institutions.



At the Brooklyn Children's Museum the work begun with the Crown Heights History Project will be continued by the Museum's ongoing Communities Project, a museum-wide initiative which focuses on children in communities. This project, coordinated by folklorist Kathleen Condon, will include developing and installing a core exhibition as well as planning and producing related education programs, which will take place both before and after the exhibition is mounted in May of 1996. The goals of the Communities Project include promoting cultural understanding and tolerance among museum visitors as well as assisting the museum in reaching new audiences, in community outreach, and in expanding and diversifying museum collections.

The Crown Heights History Project is made possible by the generous support of The New York Times Company Foundation; the Ford Foundation; the Rockefeller Foundation; Charles H. Revson Foundation, Inc.; The Nathan Cummings Foundation; Rockefeller Brothers Fund; William S. Paley Foundation, Inc.; CBS Foundation Inc.; Metropolitan Life Foundation; JP Morgan Charitable Trust; New York Council for the Humanities; Fund for the City of New York; The Chase Manhattan Bank, NA; and the Segal Company.

Ethnic Resorts of the Catskills: A Project, a Process, a Product

Janis Benincasa



Bocce game at Pleasant Acres, Leeds, New York. Owned by the Sausto family.

On July 2nd, a major exhibition about ethnic resorts in the Catskill Mountains region of upstate New York will open at the Delaware County Historical Association (DCHA) in Delhi. The project represents almost five years of research initiated and conducted by myself and fellow folklorist Mary Zwolinski. The process and the product, funded generously by the National Endowment for the Humanities (NEH) and sponsored and produced by DCHA, say as much about the role of folklorists in humanities and museum projects as it does about Catskills resorts.

Situated 120 miles north of New York City, the Catskill Mountains are home to what may be the greatest concentration of ethnic resorts anywhere, anytime. A popular vacation spot for affluent urbanites since the 1820s, massive hotels set atop striking mountaintops gave rise to what is now known as the "Grand Hotel Era." Ending soon after the turn of the century, improved transportation carried wealthy Grand Hotel summer boarders farther afield, leaving a void that came to be filled by a diverse ethnic populations: Italians, Germans, Eastern European Jews, Irish, Ukrainians, Latinos, and Croatians, to name a few.

Outside the region, the Catskills are perhaps most often associated with "The Borscht Belt." This area, flanking Route 17 in Sullivan County, lies south of the mountains proper, supporting a cultural rather than geographic definition of what is, without a doubt, a complex region; one whose many identifying features serve to both cohere and divide its inhabitants. "The Borscht Belt," so identified by Jewish comedians and guests to the resorts, captured the American imagination when its *tumblers* (literally, 'noisemakers') or social directors made The Big Time; their

Yiddishisms in timing, phrasing, and syntax would become standard fare on television, in books, movies, and theater. Sid Caesar, Danny Kaye, Eddie Fisher, Milton Berle, Buddy Hackett, Joan Rivers, and a host of greater and lesser known entertainers cut their teeth on the Borscht Belt's first and second circuits. The Belt's notoriety and success embodied and articulated—at a certain time and in a certain place—the way ethnic-Americans viewed themselves, and therefore the way they vacationed.

The Borscht Belt vacation served as a model for other, smaller resort enclaves who adopted the precedent set by *tumblers* whose job, according to Stefan Kanfer, was to "ensure that no resort guest ever drew a disorganized breath" (*A Summer World*). The resort enclaves' in-group nicknames support the hypothesis: the well-known Borscht Belt inspired the

ering of the Catskill scheduled resort vacation—a tradition unto itself.

In the late 1970s, a team of researchers (including a local historian, social historian, architectural historian, and historian historian) headed by architectural photographer John Margolies completed an exhibition and book entitled *Resorts of the Catskills*. Focusing on history and architecture, the NEH-funded team found little in the way of overt ethnic expression in the resorts' architecture and ambience. On the one hand, ethnicity and multiculturalism were not on everyone's minds at the time, and they didn't find what they weren't looking for. On the other hand, an increased interest in heritage during the 70s and after may have intensified the ethnicity of the resorts.

In 1989/90, Mary Zwolinski and I set out to research Catskills ethnic resorts under a grant from the NYSCA Folk Arts Program sponsored by the Delaware County Historical Association. We found expressions of ethnicity all over the Catskills: in food, music and dance, humor, games, ritual, architecture, speech, art, decor. Roads



Decorating Augustine the Pig for the *schlachtfest* at the Mountain Brauhaus in Roundtop, New York.

little-known Bocce and Yogurt Belts, and the Cuchifrito Circuit, referring to the Italian, Middle Eastern, and Latino Catskills, respectively. The 1950s and 60s, when many Catskills ethnic resorts had their heyday, saw the full flow-

were painted with shamrocks, traditional frescoes graced German chalets, people dressed in costumes of European peasantry, bocce courts abounded, and it was hard to avoid dancing to an accordion in some resort bar some-

Photos by
Drew Harty

where. The proliferation and diversity of ethnic resorts, particularly in the Greene County Catskills, was astounding. As though revisiting the Trobriand Islands and finding Malinowski's work wanting, we had stumbled into a Catskills that had either changed dramatically since 1978 or that had somehow gone unnoticed, despite (or because of) the overwhelming presence of borscht to the south.

In 1991, DCHA made application to the NEH to plan an exhibition and catalog on ethnic resorts in the Catskills. We felt that there was too much popular culture involved in the resorts to qualify for folk arts funding—while expressive forms abounded, few of them were defensibly “folk” if adhering to stringent criteria. The NEH funded the plan and Mary and I continued our research. We were joined by ethnomusicologist Rebecca Miller (who recently wrote her master's thesis on the topic from Wesleyan University) while DCHA's director Linda Norris administered the project and coordinated consultants: a cultural geographer, and several historians, two of whom were museum curators. Steve Zeitlin, director of City Lore, and a folklorist in his employ also consulted on the research and documented the Cuchifrito Circuit.

In October of 1991, Mary and I coordinated an annual conference of the New York Folklore Society in East Durham, the Catskills' “Emerald Isle.” We received a New York Council for the Humanities mini-grant in support of presenters we chose from their speakers booklet, or who had worked on *Resorts of the Catskills*. The result was a panel comprised of three historians and an anthropologist, one of whom suggested that our perception of ethnicity as a viable identity was imposed—that the facts spoke otherwise.

At the end of another year of off-and-on research and meetings we drafted an exhibition script and reapplied to the NEH for implementation. The project was not funded for 1992. Although the NEH panel liked the idea well enough, it was not competitive with

other proposals at that particular meeting for the following reasons:

...the panelists had lingering doubts about the project's depth of scholarship....your explanations are too brief, too anecdotal, and too reliant on quotations... to suggest a critical understanding of such topics as intragroup differences of class and generation, the relative lessening of importance of ethnicity among European Americans, and the assimilation process generally. Clearly, said one of the group, the presence of a historian or ethnic studies scholar would help you....The proposed exhibition, the panelists conceded, would have genuine appeal for those visitors who themselves shared the resort experience. However, they judged it a bit too celebratory in tone, while suggesting little of the dynamic tension that accompanies an immigrant community's efforts toward achieving integration and upward-mobility in the larger American society. To do so, they argued that the curators need to explain more clearly what they mean when they profess to address the ‘continuing role of ethnicity in American life.’

The following year, DCHA applied again. A historian and script editor rewrote the script, another historian and a sociologist replaced previous consultants. This time DCHA was funded and the result is the exhibition, *The Best of Both Worlds: Ethnic Resorts of the Catskills*. Based on dozens of transcribed interviews with resort owners and guests, the exhibit is riddled with outrageous objects like the devil's fiddle, a pall for Augustine the Pig's carcass, giant musical notes of black glitter set against pink satin stage curtains, Italian flag aprons, movie posters, any number of accordions, and even a working juke box. Historic photos from resorts are joined by contemporary photos at resorts taken over several summers by Drew Harty of Treadwell, NY. Designed by Dan Mayer and installed by Syver Rogstad, *The Best of Both Worlds* is comprised of a series of “spaces” whose objects and photos create an impression of a variety of ethnic resort enclaves in the Catskills.

Catskills ethnic resorts may be

characterized as “a spell, a landscape of the mind, a constellation of values, attitudes, and images, a history, and a mythology that is part of our culture and our consciousness” (Neal Gabler, *An Empire of Their Own*). As folklorists, we conceived of the project for just those reasons. What better place for a folklorist to meet with immigrant/ethnic Americans than in a



Peg Leg Bates Resort, an African-American resort in Kerhonkson

variety of worlds of their own making? Because of our folkloristic training and public sector experience Mary and I felt uniquely qualified to document this unique multicultural landscape from a folklorist's unique perspective, with or without historians or ethnic studies scholars. The product, however, accomplished through a process of committees, consensus and compromise, is neither folkloristic nor ethnographic.

I recently learned that when the National Endowment for the Arts and the National Endowment for the Humanities were founded, a similar agency for folklore funding was proposed. Richard Dorson and others, I was told, testified at a congressional hearing against its creation. Arguing that public funding would “debase the coin of scholarship,” we, as a discipline, opted to “assimilate,” “integrate,” and “strive for upward mobility” within the larger world of scholarship. In so doing, we marginalized our profession. Unlike our immigrant/ethnic American informants for whom ethnicity persists, folklorists tried to fit—in an unfit fitness.

NEW BOOKS

Dark Laughter: War in Song and Popular Culture

By Les Cleveland
Praeger, Greenwood Publishing Group
Westport, CT (1994)
Illustrations, Index
232 pages, \$49.95

Popular culture is important in wartime. It asserts the values of patriotism, helps to create "happy warriors," and expresses people's emotions. Here, Les Cleveland treats war as popular culture, using service songs, folklore, and popular music as a leitmotif to explore cultural relationships between military life and society. Drawing on 20th century lyrics, occupational folklore, and rank-and-file parodies, protests, and sexual fantasies, he shows how crises of war are mediated by popular culture and how the soldier comes to terms with boredom, discomfort, and danger.

Soldiers' songs, occupational folklore and popular culture in the military services are surveyed for the first time in *Dark Laughter*, a work that owes some of its inspiration to several NYFS members. Its author was researching in the Archive of Folk Culture at the Library of Congress in 1983 when he learned from Lydia Fish of an important collection of military folklore that had been compiled by Agnes Nolan Underwood, a charter member and former Vice President of NYFS.

Agnes had been teaching freshman composition and literature at Russell Sage College in 1946 to classes of veterans. She began to collect military folklore, gave talks that were reported in New York newspapers and wrote "Folklore from GI Joe," a pioneering study that appeared in the *New York Folklore Quarterly* in 1947 (Volume 3, No. 4).

A visit to Albany where Agnes and her husband, Walter, were living resulted in the Underwood collection being deposited in the Vietnam Veterans Oral History and Folklore Project archive established at Buffalo State College by Lydia Fish. (A brief description of the Underwood materials is located in *New York Folklore*, Vol. 13, Nos. 3-4, 1987.)

Dark Laughter draws on its author's own field experiences in WWII as well as folklore collections in various American universities. One of them contains a

compilation of military songs made in 1947 by members of the English Department at Hamilton College, Clinton, NY. This and the Underwood collection appear to be the most systematic efforts by scholars at the conclusion of WWII to record the folklore of the American services.

The author of *Dark Laughter* lives in New Zealand and taught at a university there until retirement. He joined the New York Folklore Society, contributed to the journal, and on subsequent visits to the US, continued to study cultural behavior in the military. A 1988/89 Smithsonian fellowship in the Military Division of the National Museum of American History enabled him to complete the research for his book. In it, he surveys the general field of military song and popular culture forms evident in 20th century warfare.

The author hopes that his work catches some of the spirited insights of Agnes Underwood who, in 1946, in an unusual and challenging teaching situation, realized that she had discovered what she described as "an undug gold mine" in her classroom.

Cross Currents: Bayman, Yachtsmen and Long Island Waters, 1830s-1990s

By Elly Shodell
Port Washington Public Library
Port Washington, NY (1994)
Illustrations
72 pages, \$12.95

From its years as "the shellfish garden" of New York City in the mid-19th century, and up to the present era of the recreational boater and fisherman, Port Washington and the surrounding area have been a microcosm of the changes that time has brought to countless Long Island seaside communities.

From oysterman to boat builders, from clammers to yachters, the story of maritime life around North Shore waters is rich in tradition and lore over many generations. Oral history interviews with baymen's descendants reveal the rugged independence, skills, travails and humor of long-time residents whose ancestors made their living from Manhasset Bay, Hempstead Harbor, and Long Island Sound.

Based on extensive research in local newspapers and magazines, manu-

scripts, government records, census reports, diaries, and personal correspondence, *Cross Currents* brings the past to life in a beautifully illustrated 72-page book which combines oral history, more than 70 photographs, maps, graphic illustrations, and historic text.

The publication was made possible by grants from the National Endowment for the Arts, the New York State Council on the Arts, the New York Council for the Humanities, the Hoffman Foundation, the Thompson Foundation, the Lewis Foundation, National Westminster Bank, and the Nautical Center at the Port Washington Public Library. To order, send a check for \$12.95 plus \$1.50 s/h made payable to the Port Washington Public Library, Publications Department, One Library Drive, Port Washington, NY 11050.

Folklore in the Classroom: A Special Issue of Hands On: A Journal for Teachers

Foxfire, Mountain City GA
64 pages (1993)
\$6.50

This recent issue of the Foxfire magazine for teachers addresses folklore in the classroom. It includes a guide to storytelling in schools by Foxfire folklorist and teacher, George Reynolds (whose storytelling workshops have been well-received by educators) and an article by Paddy Bowman entitled "Folklore and Education: A National Perspective." Ms. Bowman conducted a National Endowment for the Arts survey regarding Folk Arts in Education during 1992 and 1993.

The special issue evolved from a Folklore Institute sponsored by one of Foxfire's networks for K-12 teachers. Institute participants spent part of their time researching at the Library of Congress and the Smithsonian, as well as visiting with folks from various cultures and talking with each about issues relating to folklore in the classroom. The work of these teachers ties in nicely with the current move to build folklore and the tools of folklore into the classroom.

The special issue of *Hands On* is available by sending a check for \$6.50, payable to Foxfire, to: Kim Cannon, Folklore Magazine, Foxfire, PO Box 541, Mountain City, GA 30562.

Memory Stones: A History of Welsh-Americans in Central New York and Their Churches

By Jay G. Williams III
Purple Mountain Press
Fleischmanns NY (1994)
Illustrations
\$16.50

In his 1967 book, *Americans From Wales*, Professor Edward G. Hartmann wrote: "Perhaps with no ethnic group in America did religion govern the group's activities and so shape behavior patterns as it did with the Welsh." A new book tells the story of this religious conviction as revealed in the strongest of the 19th century Welsh settlements in the United States: Oneida County and its chief city, Utica, and many small communities in nearby Herkimer, Madison, Lewis, Otsego, Oswego, and St. Lawrence Counties.

Memory Stones is written by fifth generation Welsh American and Utica attorney, Jay G. Williams III. By his own description: "A history of the Welsh could not be written without discussing their religious commitment and fervor. A Welsh immigrant's week would frequently be consumed by attending various worship services, singing festivals, Bible study classes, and other events at the local chapel."

And chapels there were: some fifty-eight churches or chapels in Oneida County alone and dozens in neighboring counties. They varied in size of membership. Most were small country churches, typical of farming communities of which they were a part. Others, in the cities of Utica and Rome, had large memberships. As was true of the Welsh back in Wales, they were all Protestant but divided along denominational lines: Congregationalist, Baptist, Wesleyan Methodist, and Calvinist Methodist. With a few exceptions, most of the services were originally held in Welsh (in some places until the 1950s).

Memory Stones tells the story of the Welsh from the arrival of a handful of families in 1795 to the present, and is arranged as a series of church histories combining important genealogical information with stories about the life of each church. It shows how the Welsh evolved from an ethnic group that lived a life separated from the rest of community by its ancient tongue, to an integral part of life in central New York.

The book, with 60 photos by the author's father, Jay G. Williams, is also a guide to Welsh sites in the area. Every physical reminder of early Welsh presence is illustrated and described. It is available by mail from the Purple Mountain Press, Ltd.

PURPLE MOUNTAIN PRESS

Purple Mountain Press publishes books about many aspects of life and history in New York State. Among their recent releases are *I Walked the Road Again*, and *Memory Stone*, announced in this issue. Book proposals and manuscripts are welcome, especially in the following categories: histories relating to lakes, reservoirs, counties, cities, regions, landmarks, maritime subjects, early industry, transportation (especially railroads, trolley lines, canals), and ethnic groups. Other areas of interest are folklore and natural history.

Their free catalog lists over 300 hard-to-find books about New York State. Contact publisher Wray Rominger, Purple Mountain Press, PO Box E3, Fleischmanns, NY 12430.

QUERY

Information on Hispanics Wanted

The Hispanic Heritage Institute is seeking information pertaining to the documentation of Hispanics in New York State and the northeastern United States, including their history, cultural activities, and contributions to community life.

The Institute has a particular interest in Hispanics who are living or have lived in the smaller metropolitan, suburban or rural areas. The information will be used to enhance a growing archives that is being used for cultural, demographic, and historical research.

Any information is important, including leads, hearsay, anecdotes, etc. and can be submitted by writing or calling David Gonzalez at the Hispanic Heritage Institute, P.O. Box 5, Albany, NY 12201 (518) 664-3878.

BOOK REVIEWERS NEEDED

We are seeking qualified individuals who are interested in reading folklore-related books and writing reviews for New York Folklore. Books currently available are listed below. Address your request to the Editor, New York Folklore, PO Box 48, Lenox Hill Station, New York, NY 10021. Please specify which book(s) you are interested in reviewing as well as your area(s) of special interest. Requests will be filled on a first-come first-served basis. Book reviews are due two months after receipt of the book.

Les Cleveland, *Dark Laughter: War in Song and Popular Culture* (Westport Press, 1994)

Luisa Del Giudice, ed., *Studies in Italian American Folklore* (Utah State University Press, 1993)

Helena Henderson, ed. and trans., *The Maiden Who Rose From the Sea and Other Finnish Folk Tales* (Hisarlik Press, 1992)

Edward D. Ives, *George Magoon and the Down East Game War: History, Folklore, and the Law* (University of Illinois Press, 1993)

Michael Owen Jones, ed., *Putting Folklore to Use* (University of Kentucky Press, 1994)

Elaine Lawless, *Holy Women, Wholly Women: Sharing Ministries through Stories and Reciprocal Ethnography* (University of Pennsylvania Press, 1993)

Henry Edward Krehbiel, *Afro-American Folksongs* (Clearfield Company, reprint ed. 1993)

Sabina Magliocco, *The Two Madonnas: The Politics of Festival in a Sardinian Community* (Peter Lang, 1993)

Franz Lee Rickaby, *Ballads and Songs of the Shanty-Boy* (Clearfield Company, reprint ed. 1993)

Joseph Sherman, *Rachel the Clever and Other Jewish Folktales* (August House, 1993)

Ivan M. Tribe, *The Stonemans: An Appalachian Family and the Music That Shaped Their Lives* (University of Illinois Press, 1993)

John Greenleaf Whittier, *Supernaturalism of New England* (Clearfield Company, reprint ed. 1993)

John Wright, *Traveling the High Way Home: Ralph Stanley and the World of Traditional Bluegrass Music* (University of Illinois Press, 1993)

JUBILEE CONFERENCE

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On Saturday, a morning panel will look at the intellectual history and theory of folklore in New York State, with Ellen McHale, Jerrold Hirsch, and John Roberts. And Amanda Dargan will conduct a workshop on urban play for children and adults.

In the afternoon, panelists Daniel Franklin Ward, Bruce Buckley, Richard Bauman, and Sally Yerkovich will discuss the history of the NYFS and the field in the post-war period. At the same time, the Charisma Dancers will offer a workshop in street dance for children.

Saturday evening will be a banquet with an opportunity to honor people who have made important contributions to the field and the Society over the years, followed by an informal sing-around—so bring your voice and your instruments.

The New York Folklore Society's annual membership meeting and a board meeting will take place Sunday morning; those not involved there can take advantage of walking tours, museums, and other attractions in the area.

Folklore studies and public activity in New York State have occupied a unique place in the history of the field of folklore, and the New York Folklore Society has played a central role in that history. An important theme that runs through the post-World War II period is the relationship between folklore—particularly as collected, studied, and presented by folklorists and others—and the people from whom it comes; hence the title of the conference. In early years lines were drawn between folklorists outside New York who advocated scholarly writing about folklore mostly for other academics, and the New Yorkers' approach, which was, as NYFS founder Louis Jones said, to "plow back" the collected lore by publishing it in accessible style for a general audience. There was a progressive, populist political orientation to folklore scholarship and activity in New York State during the 50s and 60s as well.

Later, as the discipline became more professionalized nationally, in New York, too, the field and the Society grew more aloof from their former grassroots audiences; the writing became more analytical, less oriented to collecting and "plowing back." Now, in the era of publicly

funded folk arts, New York State, with the largest Folk Arts Program in the country, has seen folklorists re-engaging with the people in new ways, raising some of the same issues, and some different ones.

"Folklore and the People" offers a rare opportunity to bring together folk artists, folklore scholars, public folklorists, and enthusiasts, young and old, to rekindle old friendships and make new ones; to learn and teach; to remember old times and enjoy good times. Please join us!

FORUM

continued from page 3

tion of the term "community."

Thursday, Sept. 8, 1:00-4:00 at the Brooklyn Children's Museum, coordinated and hosted by Kathleen Condon.

Labor and Occupational Folklore. Topics to be discussed at this forum will include the relationship between folklore and labor history, conducting fieldwork among different occupational groups (including a discussion on gender and fieldwork), and understanding and presenting occupational culture. The forum will include a tour of the Albany Institute's exhibit, "Who's in Charge, Workers and Managers in the United States" and will be of interest to people from the fields of folklore, labor and social history, sociologists, and anyone who works.

Wednesday, Sept. 21, 1:00-4:00 at the Albany Institute of History and Art, coordinated by Mary Zwolinski, hosted by Ted Lind.

Folklife and Farm Life. Riki Saltzman, Janis Benincasa, Ellen McHale, Vaughn Ward are all working on farm-related projects. They and other participants will discuss: How do families, among whom farming has been a traditional occupation for generations, interact with politicians, environmentalists, and tourists? How do local accounts of these historical relationships affect present-day beliefs, talk, and action? How do farmstands function as a form of vernacular architecture? What are the aesthetic principles behind their layout? What are the characteristics of the culture that develops around such market structures? In what ways can and do cultural tourism and farming interact?

Thursday, Nov. 3, 1:00-4:00 at the Delaware County Historical Association, coordinated and hosted by Riki Saltzman.

WARD

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over and expanded the New York State Folk Arts Forums. We've developed and enhanced a mentoring program that is a model for the whole country. We've undertaken an ambitious statewide folk archives project. We are producing radio documentary programs. And we are leaders in advocacy for folk arts.

There have been other changes, too. We now operate in the black, most of the time anyway. As I see it, what is most exciting about the changes that have taken place during my tenure as president is that they've established a firm platform of greatly expanded possibility for future projects of all kinds. The Society is now entering a three year period of reflection and celebration of its 50th Anniversary. We're piloting an innovative "community partners traditional arts project" in Western New York. As I leave the presidency, I know that no Paula Tadlock Jennings will ever have to speak to "no listening" at the New York Folklore Society again.

Are there any other changes you'd like to see?

At the very top of my unfinished business list is membership. I'd like to see more members, more access to membership. I'd like to see our journal in every library in the country and book stores. And I'd like to see advocacy in the area of labor conditions and compensation for working folklorists.

During your tenure as president, the Society adopted a mission statement which declares, among other things, that we are dedicated to "furthering cultural equity." Could you explain exactly what that means?

Cultural equity is a concept that is still open to a great deal of interpretation. In our mission statement, as I see it, it means that the Society is dedicated to encouraging a fair hearing for the authentic cultural expressions of all cultural groups. What is also important in the mission statement is that it commits the Society to taking a hand at nurturing folklore and folklife within communities *in addition* to holding us to our earlier mission of fostering the sharing of folk traditions across cultural boundaries. So I am proud of the Society's new mission statement. This is, in my opinion, a bold and worthy commitment for our second fifty years as the New York Folklore Society.

NEW YORK FOLKLORE SPECIAL ISSUES

This year, the New York Folklore Society is releasing landmark special issues on African-American culture and traditions and gay and lesbian folklore. We encourage you to either become a member or order your copies now using the order form on this page.



Through African-Centered Prisms Vol. 18, Nos. 1-4, 1992

This special issue, guest edited by ethnomusicologist Barbara Hampton of Hunter College in New York City, brings together important scholarship and reflection by fifteen leading African-American scholars and activists representing the disciplines of folklore, history, sociology, anthropology, philosophy, film, music, and literature.

Topics range from "Modernity and African American Intellectual Tradition" and "African American Folklore in a Discourse of Folkness" to "Hip Hop Music and Popular Music Criticism" and "The Dynamics of Cultural History and Folklore in the Films of Spike Lee". The writing is varied and challenging.



Prejudice and Pride: Lesbian and Gay Traditions in America Vol. 19, Nos. 1-2, 1993

New York Folklore is devoting an entire special issue to the study of lesbian and gay traditions and culture. Edited by outgoing New York Folklore editors Deborah Blincoe and John Forrest, this is the first journal issue in the field of folklore to focus exclusively on gay and lesbian matters.

"Prejudice and Pride" brings together pioneering humanistic scholarship and grass roots writing and imagery. Artists, musicians, activists, folklorists, anthropologists, historians, and literary critics explore such topics as gay spirituality, lesbian self-made myth, the social significance of drag, Amazon rage, and queer politics. The articles are risky, passionate, reflective, and readable.

The New York Folklore Society is dedicated to furthering cultural equity and crosscultural understanding through its programs serving the field of folklore and folklife in New York State. The Society seeks to nurture folklore and folklife by fostering and encouraging folk cultural expressions within communities where they originate and by sharing these expressions across cultural boundaries. ▼ The Society publishes the scholarly journal *New York Folklore* and the *New York Folklore Newsletter*. You will receive subscriptions to both as benefits of membership. ▼ We provide technical assistance to organizations engaged in folk arts programming and produce conferences and other programs with statewide scope that address issues concerning folklife. ▼ We welcome your involvement and support. ▼ Thank you!

Please Join Us

Become a Member ▼ Subscribe to the Newsletter ▼ Order NYFS Publications ▼ Notify Us of Your Change of Address

Yes!, I would like to become a member, or renew my membership for 1994. I will receive this quarterly newsletter and *New York Folklore* as benefits of membership.

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New York Folklore special issues. Members will automatically receive the special issue for any year in which your membership is current. Non-members may order individual copies here. Your order will be shipped immediately following publication.

Through African Centered Prisms (1992). _____ copies (\$12.95 each) \$ _____

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*NYFS 50th
Anniversary*

*Fall
Conference
October 6-9,
1994*

**Register
Now!**

**See registration
form, insert and
article, pg2**

This year marks 50th anniversary of the founding of the New York Folklore Society! The celebration begins with our Fall Conference in October. We hope very much that you will join our celebration—here are three ways you can take part:

▼ **If you have photographs, documents, or memories** related to the past of the New York Folklore Society, we would like to hear from you. You may be able to contribute to the record of our history and to our celebration.

▼ **Come to the Fall Conference.** It will be a stimulating, enlightening, and fun occasion, and there will be time to meet old friends and new who have been connected with NYFS over the years.

▼ **Become a member for 1994.** You'll be helping us out, and you'll receive free two issues of *New York Folklore* (use the order form inside).



Russell Sage College, site of 1994 Fall Conference

MOVING? Please let us know if you change your address or wish to be taken off our mailing list. That way you'll get the mailings on time, and you'll save us money — we pay for each returned piece of mail. Please use the form inside. Thank you very much!

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